

/35 cont'd/

539

and ninth lines; the word shu ("tree") a miswriting of shu ("uncle") in the eighth line; shu ("tree") a miswriting of shu ("common people") in the twenty-fifth line, etc. In order to make sense, I have tried to translate the song partly in accord with the sound instead of the meaning of the actual characters. — Tr. /

622

In this song they describe the shan-chia as the sun and themselves as the stars. As the stars are under the protection of the sun, so they are under the protection of the shan-chia (this is what line 12 means). They ask the shan-chia whether the next year will be an intercalary year (line 18). In which direction does prosperity lie? (line 20). Where is the best land to plant? (line 22). Will they have to move or not during the coming year? And if they have to move, please tell all to get the horses ready for the journey (lines 28 and 30). Fishing, hunting, and cultivation in the next year are all subjects included in their questions (lines 32 and 34). From this song we can see how important and complex the shan-chia's duties are.

/36/ (Figure of drum appears here.)

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There is a large drum hanging in every shan-chia's home. Whenever there are matters to discuss, the shan-chia will summon a public meeting by beating the drum. During our fieldstrip in a Miao village, one morning just before dawn we heard the beating of the drum and found that the shan-chia had summoned the villagers to discuss a chung-jen chai /public ceremony of worship/. The villagers indeed came in groups at the sound of the drum. Moreover, we observed with our own eyes that a shan-chia was entrusted with the responsibility of selecting a propitious day for a wedding.

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[22]

Every village has its common land, common pasture, and common cemetery. Among the villagers a very close association

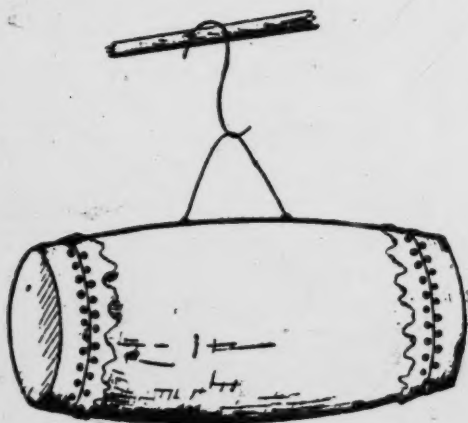
1: Wang--36a

S-5 (1937) 1948

AE5 Miao AE5

/36 cont'd/

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This is the large drum being preserved in the home of the chia-ch'ang. The drum is made of deer skin and each drum has two drum sticks.

M /21 cont. /

*101 is washed out and the designs appear. The sixth month is regarded
CC as the beginning of the year. Ox and wine are used in sacrifices
563 to Heaven. When they are sick they do not use medicine, but
M consult sorcerers. Even the poor must kill an animal as a

805 sacrifice. Before making a move they must divine its propitious-
782 ness by breaking a reed or picking a chicken bone. Spring opens
755 with New Year celebrations, in which men blow reed flutes
787 and women accompany them by ringing tiny bells, dancing
527 and singing, shoulder to shoulder.

(18) The Yang Pao Miao. — They came from Tsun-I,
534 Kweichow, being the descendants of the Po chieftain, Yang
101 Ying-lung. In the thirtieth year of Hung-wu /1397/ in the
Ming period, the Miao complained about the heavy taxation

M and requested a reduction. The then chu-pu /keeper of records/
648 of Lu-ch'i hsien, Sun Ying-lung, went into the native area to
175 calm them. Sun Ying-lung took the chief of the tribe, Yang
CC Erh, to the capital to send up a memorial requesting the establish-
175 ment of a military and civil Ch'ien Hu So /"thousand men
563 office." The Ch'ien hu was a military station official, in charge
669 of 1,000 men. He and his men held hereditary positions/ at
Chen-ch'i, to pacify the area and set up headquarters, introduce
the new system, with 124 villages organized into ten districts,
and Yang Erh was appointed Po Hu Chang /"100 men leader"/
to control them. Afterward because the Miao at Chen-ch'i
became aggressive, often causing the local officials trouble,
and also because of the isolation of the area and the difficulty
of access, the sub-prefecture /t'ing/ was abolished. The temple
of Yang Lao Ling Kung worshiped by the Miao was actually
*101 built by Yang Erh. They are all said to be descendants of the
CC Po chieftain.

M (19) Tzu Chiang Miao. — They originally came from
346 Ch'ing-p'ing and Tu-yün in Kweichow. They are fond of fight-
167 ing and killing. Whenever they sacrifice to the spirits they
782 mount a ladder made of swords /knives?/. In 1795, in the
648 reign of Ch'ien Lung, the revolts at Ya-pao-chai and Chi-to-
CC p'ing mainly involved this tribe. Today there are still some at
Ting-niu and Yen-lo.

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/202/

CHAPTER NINE

THE DRUM DANCE AND AMUSEMENTS

(I) The Drum Dance

- *535 Although the culture of the Miao in western Hunan is
 [181] comparatively backward, some of the primitive traits that are
 [526] preserved today are not entirely without merit. For example,
 the drum dance and boxing both are worth preserving, especial-
 ly the drum dance which attracts most attention. Recording
 the drum dance of the Miao, Miao Fang-pei Lan, "Feng-shu
 •[534] Kao," states: "They cut a tall tree, hollow out the inside, and
 seal the two ends with animal skins to make a drum. Pretty
 women are asked to dance and beat on it. They select good
 men and women singers, who are clad in theatrical clothes in
 [292] all colors, or wrapped in red blankets, with kerchiefs on the
 heads and two strips of colored paper trailing behind the back.
 Men to the left and women to the right, they spin and sing,
 responding to each other, now raising their arms, now stamp-
 ing their feet slowly or rapidly in unison to the rhythm of the
 music. This is called the drum dance." This account is a
 [782] description of the drum dance during the great Miao sacrificial
 [656] ceremony of eating ox. In recent times the local governments
 have repeatedly prohibited licentious rites among the Miao,
 and so dances such as the drum dance are now rarely held.
 Those Miao with some education, the so-called enlightened
 [186] Miao, feel ashamed when talking about their drum dance, be-
 cause they consider it as exposing their barbaric traits. Some
 decades from now this kind of drum dance, which so clearly
 demonstrates their own tribal nature, may become extinct.
 Following are described in detail the results of our investigations.
- [184] The drum dance of the Miao in Hunan is called "monkey
 drumming." The Hung Miao /Red Miao/ in the vicinity of
 Tung-jen in Kweichow also have a kind of drum dance called

/206 cont. /

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[535]
at Nan-Yang. They very much resemble the drum dance of the Hung Miao today. This strengthens the belief that the drum dance was brought into the Miao area during the Han dynasty. Further, according to the legend still prevalent today in the Miao area, in ancient times the Miao lived in Honan. The ancient Chinese records refer to the Mao Jung at Yin-ti in Honan province. From the geographical standpoint the theory also seems close to facts.

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M
[562]
[534]
The drum dance of the Miao may be divided into two kinds: the solo dance and the duet dance. The solo dance is done by one person beating the drum and dancing and one person tapping the waist of the drum (Illus. 84-116). The duet dance is done by two persons beating the drum and dancing and one person tapping (Illus. 81, 82, and 83). There is no restriction as to sex, any combination being permitted.

The size of the drum was probably set in former times, but now there are no uniform requirements. The drum is hoisted on a wooden frame and the stick /pang/ used for tapping is about a ch'ih long, and the drumstick is about half a ch'ih.

M
[562]
There are two kinds of dances: the drumstick dance and the fist dance, the difference being that in the former the drum is struck with the drumstick and in the latter with the fist. The fist dances, except for the ta-pa-pa dance (see later), are men's dances and are not practiced by women. As for the drumstick dances, although they are for both men and women, there is a certain number exclusively for men. When we observed the Miao dances we felt at first that the movements were rather complicated, but after detailed analysis they are rather simple. Since within the short space of five minutes they can dance over 20 different steps in very rapid motion, each being interchangeable with the other, on-lookers cannot help but feel that the steps are extremely intricate. Following are accounts of the drumstick dance and the fist dance.



Illus. 80. Miao women's drum dance group
at Kan-ch'eng.

2:ling & Ruey--318

E-5 (1933) 1947

AE5 Miao AE5

/207/

2: Ling & Ruey--319

E-5

(1933)

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AE5 Miao AE5

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illus. 81. Men's duet drum dance at Hsin-chai, Feng-huang.

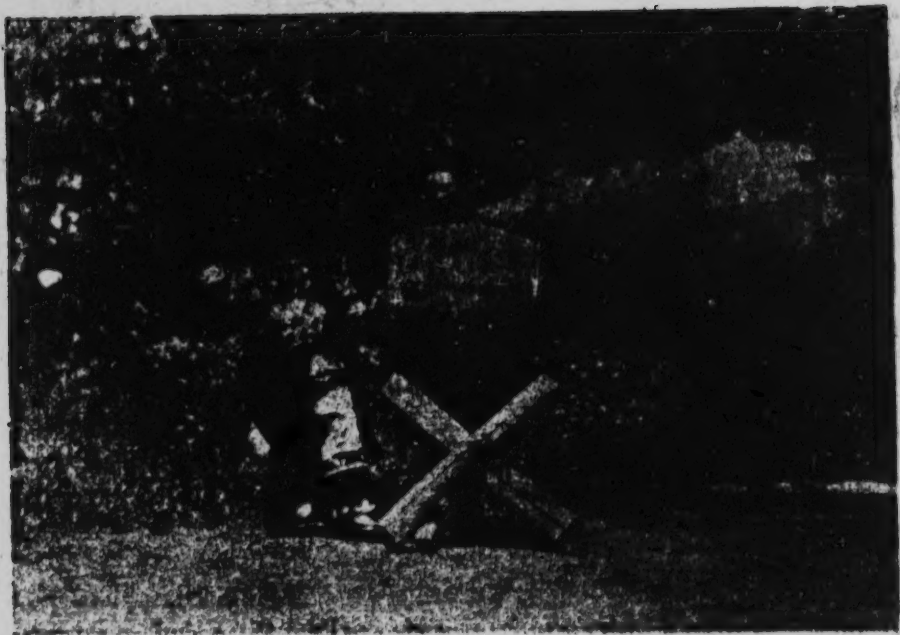
2: Ling & Ruey -- 320

E-5

(1933) 1947

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/209/



Illus. 82. Woman's solo drum dance at Kao-yen Ho, Yung-sui.

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2:ling & Ruey--321

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(1933)

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Illus. 83. Women's duet drum dance at Kao-yen Ho, Yung-sui.

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142
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Illus. 84. Woman's solo dance at Kan-ch'eng.

2: Ling & Ruey - 323

E-5 (1933) 1947

AE5 Miao AE5

/211/

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Illus. 85. Woman's Hair-Combing Dance.



Illus. 86. Inserting-a-Flower Dance.



Illus. 87. The Sword-Carrying Dance.



Illus. 88. The Bird-Flying Dance.

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Illus. 89. Woman's Picking-the-Ear Dance.



Illus. 90. Lifting-the-Tripod Dance.

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2:ling & Ruey--328

E-5

(1933)

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AE5 Miao AE5

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Illus. 91. Flower-Hand Drum Dance.



Illus. 92. Woman's Flower-Hand Drum Dance.

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535*

883 It might have been of the sort that existed
836 in An-lung Hsien. There between the time
of her betrothal and her marriage, which were
arranged by the two families, a Miao girl
would, without letting her family know, very
often have relations with a young man of her
own choosing, and bear him a child. I was
told that often a husband would not acknowl-
edge the first child, even if it were a son, and
that when family property was divided this
child would receive no share. The mother,
however, usually managed to get money for
her love child, so that he might not be with-
out inheritance. From the similarity of the
songs sung in the two places, I suspected that
the same thing went on in a Cowrie Shell Miao
village. Here are translations of the two songs.
The one from An-lung was definitely an in-
vitation from a young man for sexual inter-
course. Some girls were more forward and
grasping than others. I noticed that Mo-mei
managed matters so that she and the girls she
favored got most of the attention.

883 THE AN-LUNG MIAO SONG
836 For a long time I have been coming here.
836 The cool water here produces cool melons.
539 If one opens the melon he may drink cool water.
539 If you will not be my sweetheart, I shall not come
again.

THE COWRIE SHELL MIAO SONG
On the top of the high mountain is planted a red
flower.
Younger sister (I) cannot hope that older brother
(you) will come.
Older brother (you) has ten years moved the
flower;
In ten places there has been communication, in nine
places complete.
The road is long, the *ma ts'ao* is red.

883 Now and then on clear, moonlit nights the
535 young men of the village brought out their
533 *lu sheng* and the girls danced. Otherwise one
heard the *lu sheng* only when they were prac-
tising the rhythm and tunes—usually of an
evening after work—at a bullfight, when the
young people were together in a village after
a bullfight or a wedding, and at a funeral.
Then the dancing, accompanied by drum and
lu sheng, went on from dusk till dawn for as
many as four successive nights.

534 The *lu sheng* was made of wood, and was
also called the *liu sheng* because it had six

[50a]

534 pipes. These were of different lengths and fitted into the upper surface of a box longer than wide, which had a mouthpiece at the other end from the pipes. The player held the box in both hands and swayed as he played, with much vigor. The pitch of the *lu sheng* varied with the length of the pipes, some being high and flutelike, others deep and like an organ. The name has been translated "six-reed organ." All the young people liked to sing and had sweet, natural voices.

533 They also made tunes on leaves and were said to be able to send messages in this way.

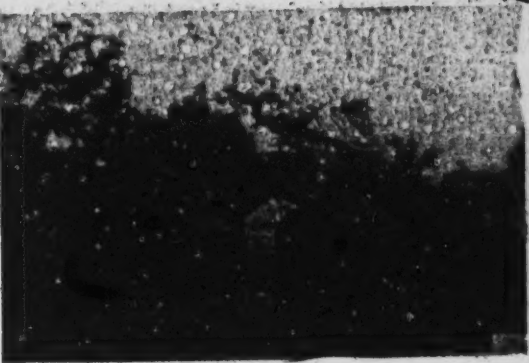
534 Among other Miao this was courting music, accompanied by words. It seemed to be so here. I was told that during the time a wedding party was in the groom's village they spent the night singing songs. I heard them do so when they were together on the night after a bullfight. Children were taught songs as babies and I once came upon little ones in the wood, sitting on a fallen log with bowed heads in their hands, as they sang the lament. When they saw me they laughed and stopped. One of the shamanesses knew many songs.

584 Betrothal. Miss Li said that the arrangements for betrothal were initiated through a middleman and that two of exactly the same surname might not marry. Of the weddings which took place while I was in contact with them the ages of the principals were as follows: boy thirteen, girl twelve; boy fourteen, girl thirteen; boy sixteen, girl twenty; boy and girl both eighteen. In each case they had been betrothed some years before, which would indicate that arrangements were made by the parents, though the young people probably were acquainted.

585 Wedding (fig. 20, c, e). Weddings were set for any part of the leisure season, from the tenth to the second lunar months. On the day before the lucky day chosen for the wedding the man's family sent two or three young men to receive the bride. In the two cases of girls from our village, the groom himself was one of these. They stayed all night in the bride's village and returned to his village next day, accompanied by the bride and her attendants, men bearing gifts of food, men bearing the girls' more ordinary clothing, and once a boy of about the same age as the groom from the bride's village.

4. Mickey E-6 (1940-71) 847 AES MUG AES
PEARSON MUSEUM PAPERS

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[For captions, see P. 91b.
--Analyst]

[91a]

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a. The *lu-sheng*. b. The *lu-sheng*, showing men dancing as they play the instrument. c. Old woman in ragged clothing. d. Two school boys before the shrine to the local deity at the south of the village. e. Woman winding bobbins from the ball in a tub of water, one of the priests is behind her. f. "Old Black" Miao, showing embroidery like that on the old woman's body at burial (see p. 56).

[916]

291 pretty pleated skirts. Their upper garment, a very open-necked bodice, is ultra modern, but it must
 [834] be recorded that though married women expose their breasts unmarried girls never do so. Women
 292 wear no head-dress. — Indeed, a year or two after
 302 marriage they wind their hair into a horn that makes the wearing of a hat impossible. This peculiar coiffure is a sign of motherhood, and it is
 1 a proud day when a woman can dress her hair in this manner. Her "horn is exalted". Unmarried girls wear their hair in two plaits, something after
 301 the fashion of English schoolgirls. Young men, as well as young women, wear brass or copper earrings, and on gala occasions every one, man or
 292 woman, has a beautiful embroidered gown. In general the dress is pleasing, even picturesque, and harmonises beautifully with the mountains on which they live. It is not unusual for a missionary to be presented with a gala gown. English friends are highly amused when they are told that such a gown was grown in a village garden. Like Joseph's coat it is of many colours. The cloth is woven from hemp cultivated in a nearby hamlet, the woollen texture is made from wool sheared from mountain sheep, the pretty colouring is obtained from plants and roots gathered on the hills—in a word it was grown in a village garden.

[535] Everybody is fond of noise, dancing and music.
 534 The musical instrument par excellence is the *ggeh* which is played by the young men, who are popular and admired according to their ability to blow it. A *ggeh* is made of bamboo pipes,

from four to six being let into a piece of hollowed wood, the handle of this forming the mouthpiece. The sound, which is something like that of bag-pipes, is produced by brass reeds fixed into the tubes which are of different lengths. Tunes played on these instruments seem weird and monotonous to the Westerner but they play a dangerous part in the life of the young people. When, on moonlight nights, pipers come to the outskirts of a village the music is irresistible to the girls, who go out to the players, and after posture-like dancing and antiphonal singing spend the night in their company. It is not unheard of for a mother to encourage her own fourteen-year-old daughter to go out to these youths. Human nature can sink very low. 534

The Miao are yellow-skinned and broad-nosed; they are of short stature and have straight black hair. Occasionally one meets with a boy or girl whose hair is reddish and such children are unpopular. Like the Chinese the Miao language is tonal and mono-syllabic; in every other respect it is entirely different. Happily their language is more easily learnt than Chinese, though the tones are quite as confusing. As an illustration, take a word which we would spell with the letters D and A. Pronounced with what scholars would term an upper even tone "da" means "to drag", "to seize"; pronounced with an ascending tone "da" means "to kill", with a departing tone "to come", with a lower even tone "to die" or "to kick". It will be readily understood how bewildering such a language can be. 141 [193] 194

796 only music but also pony-running and buffalo
527 fights. These fêtes are great occasions for
social intercourse among the old folk and for
courting among the young. A young man once
remarked to a missionary, "If I do not go to
the festivals I shall never get a wife." Scores
and hundreds of girls are to be seen there in
all the glory of richly-embroidered clothes and
heavy silver ornaments, and just as many
young men in their finery.

534 The musical instrument they play at these
festivals they call *Ki*, and the Chinese call it
Lu sen or "six tones." They are made of
bamboo pipes, sometimes six being let into a
piece of wood like a hollow club, the handle of
which is the mouth-piece. The noise—per-
haps we ought to say sound—is produced by a
brass tongue attached to a small metal frame
(such as are used in concertinas and harmoniums)
let into the bamboo tube, one in each of them.
The sound is something like the sound of the
bagpipes. They are made in sets of different
sizes, the smallest having pipes about three feet
long, and the largest with pipes twelve or
fourteen feet long. The lower end of the large
pipes is put into a drum or cylinder three or
four feet long, hollowed out of the trunk of a
tree. These large reeds give forth a very creepy

RELIGIOUS BELIEFS & PRACTICES 65

sound, the lowest note, we believe, to which 534
mortal ears are sensible. The tunes they play
are very monotonous.

At the Heh Miao festivals, five players in a 535
row, with instruments of different sizes, wheel 796
round and round the man who plays the large
pipes with the drum. A row of five young
women go round with them, sometimes facing
them and moving backwards, sometimes behind
and following. To alter their position the
young women wheel outside of the circle, let
the pipers go round, and then wheel in again.
This they call dancing, but there is no real
dancing about it; it is merely pacing, yet it
seems to interest them, and they do it very
seriously. We think it must be reckoned bad
form for them to laugh or smile while thus
engaged, for we have seen the girls severely
exerting themselves to keep their faces straight,
when they evidently wanted at least to smile.
As for the pipers, it is no laughing or smiling 533
matter for them. They exert themselves so 796
much that their cheeks are swollen, their eyes
seem to stand out of their heads, and the
perspiration streams down their red faces.
We have seen thirty or forty of these groups
of ten, circling round on one plot of ground,
hemmed in by hundreds of spectators. The

are still being made. There are sometimes contests to see who can sing the largest number of them. When anything important happens, a song may be composed and it is sung and taught to others. If some good deed is done, the person that is benefitted may write a song and thus spread the knowledge of it abroad and to future generations. If an injustice is done, this is an efficient way of punishing the offender and of securing revenge. 533

There is nothing that could be called band music, although at funerals and other ceremonies the jointed bugles, called in Chinese *sa la tzu*, and brass gongs are used, and the ceremonial drum is accompanied in funeral and memorial ceremonies by the *liu sheng*. The mouth harp, made of brass or of bamboo, is played by lovers when they are sitting side by side and making love to each other. Tree leaves are used for making love when the lovers are far apart, for the noise is much louder and they are thought to be very efficient in winning the feminine heart, as the following proverb shows: 534

bloŋ tɕə gwa bo tɕə Ta
bloŋ tɕə ndʰao bo tɕə hnao.

which means:

If the tree leaf does not resound, the wife will not come.

If the tree leaf does not sound forth, the wife will not hear.

With both the mouth harp and the tree leaf the music is accompanied by audible words.¹⁰

Of special interest is the *liu sheng* 六笙, called by the Ch'uan-Miao *gaign* or *gan*. It consists of a piece of wood two feet or more in length, hollow inside, and larger at the bottom than near the top. The upper portion is about an inch in diameter and the base is from two to three inches in diameter. Into holes in the larger part of this wood are inserted six bamboo tubes of unequal lengths in which there are brass reeds. The six notes made by means of these tubes are all harmonious so that two or more can be sounded at one time. The result, in the hands of a skillful musician, is beautiful music. Only men and boys play the *liu sheng* and the player always accompanies the music with dancing, so that the result is not unlike that of a Scotchman playing his bagpipes.

10. Warning of the approach of robbers is sometimes given by means of tree leaf music which can be heard ten *li* distant. The speaker does not actually pronounce words. He or she makes the same tones with the same emphasis as if speaking the words or sentences and it is easily understood by another Ch'uan Miao. 202

533

To an untrained occidental ear, the tunes of the Ch'uan Miao seem to be very much alike and to resemble those used in western countries by the liturgical churches in their religious chants.¹¹

The Ch'uan Miao distinguish at least the following different kinds of songs with appropriate tunes:—

1. Songs sung by go-betweens when making engagements.
2. Songs sung when sending the bride away from her home on her wedding day.
3. Songs sung when welcoming a bride at her wedding and at other times during a wedding.
4. Love songs, of which there are two kinds, those sung more loudly when the lovers are apart and those sung in very low tones when lovers are sitting close together.
5. War songs.
6. Hunting songs.
7. Fishing songs.
8. Songs sung by *tuan kung* 端公, while exorcising demons.
9. Songs sung at deaths and at funerals.
10. Songs sung during memorial ceremonies.

533

534

The music of the *liu sheng* 流笙 is distinguished as follows:—

1. That used when sweeping the house preparatory to a memorial festival.
2. When welcoming back home the souls of the dead.
3. When presenting the sacrificial animal to the ancestor.
4. When making a sacrificial offering of food or wine to the ancestor.
5. To distinguish time limits in the memorial ceremonies.
6. Thanking the filial son after feasts in the memorial ceremonies.
7. When sending or escorting the soul of the dead to heaven.
8. Tunes played just for amusement.

The mouth harp is played only in low, soothing tones when making love and audible words are spoken.

Only love songs are played with tree leaves. The music is louder than that of the mouth harp and audible words are spoken.

With the flute can be played

1. Love-songs, but words cannot be spoken.
2. Music merely for pleasure.

11. While the tunes of the Ch'uan Miao are definite and regular, there is probably greater freedom for changes and variations than is the case in occidental music.

THE CUSTOMS OF THE CH'UAN MIAO

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534 Jointed bugles and cymbals and brass gongs are more rarely used but they can be played at almost any time.

574 The Ch'uan Miao are very hospitable. A friend can stay in a home for a week or ten days and he will be given food and a bed and charged nothing for them. Chickens are considered especially good and appropriate for entertaining guests. Sometimes both a cock and a hen are killed and some of the meat may be left for the guest to take home with him. The greatest hospitality a Ch'uan Miao can show is to kill a young grown cow or bull and to give a feast to which other friends are invited. Next in importance to a cow is a sheep or goat, then a pig and then a chicken.

572 Friendship among the Ch'uan Miao is sincere and deep and they respond to friendship and kindly treatment. By the very tones of the voice it can be discerned whether the Ch'uan Miao is very friendly and familiar with the person to whom he is speaking, or only fairly so, or not at all, or is an enemy.

V. SOCIAL CUSTOMS

831 Friendship, fellowship, appreciation, sympathy, love and marriage between the sexes is as natural as eating, and they are craved by most people of both sexes. The sex appeal may be one of the most powerful influences for good or for evil. If satisfaction cannot be had in normal and approved ways it will often be sought in ways that are irregular and harmful.

The life of the average Ch'uan Miao, who lives in a simple hut on a high mountain, with no pictures or ornaments in the home, no schools or books, meager furniture, much hard work, few neighbors, simple food, no theatricals and little or no play, is humdrum. It is not unnatural that aside from eating sexual love and sexual intercourse are among the primary enjoyments of life.

The Ch'uan Miao customs in the past have apparently been such that affection between men and women resulted in sexual intercourse, generally illicit. Nearly all the love songs tell of love affairs between men and other men's wives or between women and men to whom they were not married but with whom they enjoyed sexual relations. Some of the legends express disapproval of parents who raised objections because young men were spending the nights in the bedrooms of their daughters and others mention with approval the fact that parents purposely had outside doors for the bedrooms of their daughters so that their lovers could easily enter and spend the night there.

[facing p. 66]



Ch'uan M'ao men playing the wind instrument called the gaign or lin sheng and beating the ceremonial drum. While they do this they perform a folk dance.

Photo by D. C. Graham.



A Ch'uan Miao magician performing a ceremony to exorcise demons.

Photo by D. C. Graham.

8: Graham E-5 (1921-1936) 1937 AE5 Miao AE5

Some Ch'wan Miao Characteristics.—The Ch'wan Miao are a very isolated, segregated, financially poor group of people almost certainly with no European contacts. They live in the mountains at an elevation of about 3,000 feet. They are mainly an agricultural people, although they are also pastoral and some are hunters. They travel entirely on foot. Their crops are mainly maize and rice. They eat very little meat (mostly mutton) and few vegetables; their chief diet is maize and/or rice. 105

The Ch'wan Miao have been permeated very considerably by the culture of the Chinese and the grade of that culture is not low. Given equal advantages the Miao are as intellectual as the Chinese. Some students, under great handicaps, have persevered and graduated from our University. 177

They have a distinct unwritten language, which differs markedly from the Chinese. Many of the males are bilingual. Their folklore, songs and music are distinct from those of the Chinese. They have a peculiar bamboo wind-instrument; it consists of a body of a bamboo tube 6-8 inches long by 3 inches in diameter. To the centre of 197 534 •

[P. 67a]

this goes a hollow bamboo tube 2-3 feet long through which they blow; through the body go, at right angles to this blowing tube, 6 bamboo tubes $\frac{1}{4}$ -inch in diameter perforated by several holes. When played it sounds very much like Scot bagpipes. When they play it they dance. Their singing is not as falsetto as the Chinese. The clothes and hats of the women are often beautifully embroidered. Some men also wear embroidered clothes, but most of their (men's) clothing is like the Chinese. Neolithic stone implements were found in considerable numbers.

Conclusions.—The report of the blood-groups of 205 Ch'wan Miao (157 males and 48 females), an aboriginal type of Szechwan province, West China, is submitted. There is also a report made of 1,292 Chinese of that province. The Ch'wan Miao examined were adults, their blood-pressure was recorded, photographs were taken and a complete physical anthropological examination was made.

The blood-groups of the Ch'wan are very low in A and high in B, as compared with the Szechwanese.

[P. 67 b]

[9 cont.]

517 purpose of these festivities is to celebrate in advance a rich harvest, and therefore the participants are numerous, especially the young men and women, who go there in new and pretty clothes with the object of finding a mate. As to moon dance, sitting in the moon, singing or chasing the moon, these are occasions specially designed for love-making by the young.

[593] Both men and women are good singers, and they sing to drown out the sorrows in their chest, as well as to effect a lover's union. Anyone who fails to sing at marriage and funeral ceremonies will surely be disgraced. Singing, in short, is a necessary accomplishment. Within a short distance from the village there

[443] is a level ground for the market fair held once in every six days; this is the center of trade for the Miao-I. On such occasions people gather together at the fair, bustling, loitering and looking around, their heart full of joy and fun. It gives them a respite from their routine toil. Aside from this they are fond of music.

• [534] Their musical instruments include the liu-sheng, wu-sheng [five tube bamboo wind instrument, flutes, harmonicas, so-na [a clarinet type wind instrument], brass drums, and p'i-pa [lute]. The liu-sheng is the most common instrument; it is made of bamboo with a gradation of notes resembling that of a military band. Its tune is like the plaintive call of a bird but with a variation of notes. The music accompanies simple dance steps, out of which they derive much pleasure and satisfaction.

4. Ceremonies and Customs

584 1) Marriage. The various Miao-I ethnic groups in Kweichow are rather complicated, but their marriage customs, though varying to a certain extent, are generally the same among different tribes. Marriages are either arranged by parents or the parties themselves, but mostly follow the will of the former and take the advice of the go-between. To negotiate marriage [10] they first discuss gifts and dowries. After marriage the bride goes back to her parents

591 until she is about to give birth to a son. She is then confined to her husband's house. In ancient times, this custom was first

[199 cont.]

535 (III) The Moon Dance. The moon dance in the fourth month
832 is the nocturnal meeting of the Miao-I in the An-shun area. According to Miao-I customs, whenever the moon and the stars are bright, young men and women may go out at this period of the year in groups of a few persons or a dozen or more each to some quiet, lonely spots in the vicinity of the village to play music and dance. The steps for the dance are the same as those for the flower dance. Young girls who are attracted by the music are not prevented by parents from running out to watch the dance. A man's glory is to extract a smile from a girl, and when her parents are not taking notice he may take her to the woods to whisper to her honeyed words of love. Therefore, the moon dance is an occasion for love-making by the Miao-I youths.

519 (IV) The "Kan-piao." The moon dance described above
832 provides night recreations and scenes of love serenades for the Miao-I. The "kan-piao" is another form of recreation that gives men and women a chance to fall in love, but it may be pursued during night or day. The "kan-piao" is also known by various names such as "ta-ma-lan," "yao-ma-lang," "ta-piao," and "ling-piao." To perform it, the man would first whistle [534] by means of some leaves in the mouth or play the flute as a signal to entice the lover to some shaded nook to exchange lovers' vows. An ideal place for "kan-piao" is a deep forest out of reach of human footsteps. In former times, in isolated places outside the village, there were erected little sheds called "flower chambers" for the rendezvous of young men and women. These flower chambers, however, are now nine out of ten destroyed. Ordinarily, when they carry on "kan-piao," the man would take the girl home, otherwise he would be accused of kidnapping. If a girl takes a man home, her parents would [574] not only leave them alone, but are also obliged to kill a chicken and provide wine in order to show the graciousness of their daughter in receiving guests. The custom of "kan-piao" is most popular with the Chung-chia in the An-shun district. They have comparatively fewer forms of recreation than the Hua Miao, and the young people among them often indulge in "kan-piao" as a [579] happy pastime. Often in "kan-piao" a man gets into a fight

[199 cont.]

577 with weapons over a girl. Such brawls, known as "seeking
832 enemies," are not infrequent.
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534 [200] (V) Musical Instruments. The Miao-I within the district are fond of playing musical instruments. These include the liu-sheng [six-pipe bamboo wind instrument], wu-sheng [five-pipe bamboo wind instrument], k'ou-ch'in [mouth organ or harmonica], hsiao-ti [flutes and fifes] and so-na [clarinet-type wood-wind instrument], of which the liu-sheng is the most common among the Miao-I. Each family, no matter how rich or poor, owns one. The instruments are described as follows:

(a) The liu-sheng. This instrument is called liu-sheng 六笙 because its bamboo tubes can give six [liu 六] tones. It is also called lu-sheng 芦笙 from the word "lu" 芦, meaning "bamboo-reed." It is made of six bamboo tubes of varying lengths, one end of which is inlaid with a brass plate as a metallic tongue. The bamboo tubes are inserted into either a round or square wooden case, at one end of which is a wooden handle. Each tube has a hole, through which the player blows and sucks, and which he stops at will with his fingers, thus issuing different sounds. The varying lengths of the bamboo tubes make it possible to have both high and low pitches.

The use of the liu-sheng is very extensive. At the flower dance, the market dance, the moon dance and other gatherings this is the most important musical instrument. During the funeral ceremony the liu-sheng renders the most solemn music. Young men who wish to excel others have no regard for the time consumed in mastering the art of playing this instrument, for it is the best recommendation to the fair sex. The following are two common tunes for the six-tube bamboo wind-instrument. Its music, simple and clear, is used to accompany songs that are widely sung in the Miao-I area.

[201 cont.]

No. 1.

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On a little pony a little boy
Has gone riding to school:
The teacher thinks that I'm too small,
But my stomach flows with learning.

On a white horse with a golden saddle,
I ride as I watch people.
I see the white pillars
Where a student has become official.

No. 2

Up the slope the rider nods his head;
Down the slope there are slippery pebbles,
Going outdoors without a mate,
The monk washes his face but not his head.

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(b) The wu-sheng. The five-tube bamboo wind instrument is almost constructed similarly to the six-tube instrument, except it has five holes instead of six and that its shape is slightly flatter. This instrument is played by young men with licentious tunes to seduce young women, and generally accompanied by dancing.

(c) The k'ou-ch'in. The mouth organ is a woman's musical instrument among the Hua Miao. It is made of two pieces of brass plates each three inches long, with a crevice hollowed out in the center in the form of a tongue-shaped awl. It is played against the lips by blowing out and sucking in air, the thumb plucking lightly at the end of the brass plate with each breath. The pitch and quantity of the notes are regulated by the mouth. The little tunes from this instrument are very pleasant to hear.

(d) The hsiao-ti. The flutes and fifes are made by the Miao themselves from bamboo tubes of varying lengths and

[201 cont.]

534 sizes. All the young men are fond of playing these instruments. It is a first step toward playing the so-na. On the other hand, a trumpeter must first learn how to play the flute or fife. The latter can also produce music with a seductive lilt, not any less licentious than the five-tube bamboo wind instrument.

[764] [202] (e) The so-na. The Miao-I are very fond of playing the so-na, a clarinet type of instrument. One sees young men and cowboys practicing it. This popular instrument resembles the trumpet [la-pa] used in funeral ceremonies. Originally the use of the so-na was limited to funeral and sacrificial functions in the same way that the local Chinese use cymbals, gongs and drums. When the Miao-I have a funeral, people do not sleep at night and the so-na is used to revive the spirit. Furthermore, as the lamentations at a Miao-I funeral are most sad and heart-rending, the so-na is used to drown out the pitiful wails so that they will not be heard outside. But, today, on all festive occasions such as weddings, both the Chinese and the Miao-I play this clarinet type of instrument to lend gaiety to the affairs.

Besides the above instruments there are also brass drums, lutes [p¹-pa], moon harps, two-string violins, wooden leaves and horns, but they are not as popular.

533 (VI) Singing. Singing is very popular among the various Miao-I tribes in An-shun. It is regarded as a necessary requirement in social gatherings, and good singers are admired and applauded by the public. Singing provides a good medium for young men and women to get together. Those who cannot sing will have trouble in solving their marital problems. Therefore, the Miao-I men and women all know the words of the songs by heart since childhood. The structure of the songs is quite different from those sung by the local Chinese, and they sound exotic and peculiar to us. The following are some specimens of the songs sung by the Hua Miao, Ch'ing Miao and Chung-chia; the words are freely translated, but the tunes cannot be reproduced here.

[162 cont.]

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They construct a musical instrument of an entirely special model called "sen," a sort of "pipe of Pan," formed of a tube which swells out very much in its lower portion. Into this swollen section are fitted six or eight reed pipes of varying lengths, pierced with holes and set at right angles to the large tube. The player obtains continuous sounds by successive aspirations and expirations. The scale is rather extended, as it provides from twelve to sixteen notes and numerous cords. The player of the "sen" dances while playing. (See photo 155, Plate 40.) The "sen" of the "Méo" very much resembles the Laotian "ken."

[171] The "Méo" also make tambourines, copper cymbals, a sort of [237] bagpipe with a nasal sound, produced by a goatskin sack of voluminous dimensions, and a small guitar with a long neck, made from a turtle's shell covered with a tightly stretched snake's skin.

631 In the area which gave them birth, the "Méo" were, without
648 doubt, formed into groupings placed under the orders of chiefs of their race and preserving a certain independence in relation to the neighboring Chinese authorities. In the matter of the tribes who have immigrated into Tonkin, they have had to place themselves little by little under the authority of local native functionaries and of the commandants of sectors, spheres, and provinces.

In accordance with the importance of their groupings, these tribes are organized into communes (region of Dong-Van) placed under the authority of a "toug-tcha" (corresponding to "ly-truong Thai") in direct contact with the chiefs of canton ("quan-chau") or with the commandants of sectors. These communes are subdivided into quarters commanded by a "ping-t'éou" who has under his orders a certain number of "siao-phay," the latter having, in general, authority over the groups of hamlets or villages built in the same valley or on the same slope of a mountain chain. [163] In the regions where the "Méo" population is too scattered to form a distinct commune, the "Méo" have only some "siao-phay" and sometimes a "ping-t'éou" placed administratively under the authority of the "pho-ly" or of the "ly-truong" of the "Thai" race.

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534



Meo flutist

000 from their necklaces. They like dancing, songs and music. Their
 533 instruments are the flageolet and flute with organ pipes or sen. The
 534 latter is composed of a stout tube ending in a metal mouthpiece, in
 535 the middle of which are inserted six organ pipes of varying length,
 pierced with holes at their base. To play this instrument one blows
 into the mouthpiece while holding the large tube in both hands at
 arm's length, at the same time closing certain of the holes on the
 organ pipes with the fingers. Thus nasal sounds resembling those of a
 bad accordion are obtained. This music is always accompanied by
 a somewhat grotesque dance in which the musician himself engages.
 Holding the instrument at arm's length in a very inconvenient way,
 he leans his body forward from the hips and, skimming over the
 ground with his feet, he starts hopping from one foot to the other,
 while turning about to the right or to the left. This heavy and grace-
 less exercise reminds one of the dance of a bear at a fair. The Meo
 also play a small jew's-harp which is made up of a thin strip of brass
 which vibrates against the teeth. Women neither dance nor play
 musical instruments, but love to sing in shrill voices like a small
 girl, while working in the fields.

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We shall see farther on that all the ceremonies are accompanie
 by feasts lasting several days. In addition in the high region the
 Meo /142/ have the reputation of being the mountaineers most in-
 clined to drunkenness. Happily for the future of their race, the
 altitude at which they live and the arduous work to which they devote
 themselves are elements which combat the dangers of alcoholism.

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Customs relative to childbirth are not remarkable. No sign
 marks the house of a woman in confinement. A woman in labor seats
 herself on a tabouret to give birth to her infant, assisted by her mother
 or midwife. If the new-born child is a boy, the placenta is buried in
 front of the main doorway, and if it is a girl, under the kitchen hearth.
 As among the Tho, bastards are given a very poor reception. If an
 attempt to bring about an abortion has not been successful, the mother
 is forced to leave her infant to die of hunger.

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Marriage preliminaries are shorter and less complicated than
 among the Tho. When a young man desires to wed a young woman,
 he tells his father about it, and he sends two of his men friends,
 selected from among older and respectable persons, carrying sticks
 of incense, in order to make the proposal. The sweet-smelling sticks
 are stuck into the soil and lighted in front of the doorway of the young
 woman's parents. If the master of the house offers a drink of alcohol

AKha A04
Miao AE5

/82 cont./

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[157] the Meau. If they do not receive an adequate or satisfactory answer, they soon go on to something else. They themselves never try to explain unfamiliar things; on the otherhand, /83/ with strangers they are more active and less self-conscious in their questioning than the Meau children, who, to be sure, are curious, but remain shyly in the background.

Most of the children ask many questions, but there are also some who ask few. They want an explanation for everything that is inexplicable to them. They ask why the trees grow, who makes the rice, what kind of spirits there are, why the dog barks, why the father goes hunting, why one hurts himself when he falls down, why birds fly, and so forth. The adults attempt to answer these questions truthfully and to the best of their ability, but sometimes they themselves are at a loss. If they are unable to answer a question, they say: "Oh, you already know more than I do, why do you ask me?"

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145 As far as learning ability is concerned, the Meau children, according to my observations, are extremely gifted; in my estimation, at least up to the age of six they are hardly less gifted than European children of the same age. The Akha children are somewhat less gifted. In all practical aspects and in the use of their bodies, the children of the Meau and Akha are more skillful and especially more persevering and much tougher than children of the Schan /Shan/ and Lao at the same age.

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[871] Comparisons with European children in school could not be made, since in northern Thailand neither the Meau nor Akha children visit any schools. Besides, there were no European children there as a basis for comparison.

8. Art in the Life of Children

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[534] The musical instruments of the adults (see the chapter, "Art," section on "Music and Musical Instruments") are precious and are not given to the children. I could not find any instruments for children, not even any that could be regarded as relics on the path of the development of the art. At most it

AKha A04
Miao AE5

/83 cont. /

A may happen that a father gives his child a simple tube flute
 M /Stabflöte/ or a whistle. Otherwise there is no art in the life
 857 of the children which is not also practiced by the adults. I
 [534] did not find nursery rhymes or fairy tales; /84/ singing, how-
 [538] ever, plays a great role in the life of the Meau children, while
 among the Akha instead of this it is dancing (see the chapter,
 "Art." section on "Dancing").

M The Meau mother sings her baby to sleep and in doing so
 533 tells it about the work in the fields; the father or the older
 brothers, however, sing different songs to the boys, especially
 M the old love songs. Not until they are about fourteen years old
 [868] do they learn the dances, which are closely tied in with the
 [535] cult (see the chapter, "Art." section on "Dancing").

A It is otherwise among the Akha, among whom dancing
 535 plays an important role even at the earliest age. I repeatedly
 857 saw three-year-old girls trying to imitate the dances of the
 868 adults. As soon as the children are to the slightest degree physi-
 cally able to do it, they dance with devotion and persistence and
 try to learn all the details of the dances. The adults do not
 support them in this endeavor; they do not teach them and
 do not correct their mistakes; instead, the older children guide
 the younger ones and make them aware of their mistakes. The
 children's marked talent for imitation is very helpful in this.

A Plastic representations are unknown to the Meau (see the
 M chapter, "Art." section on "Painting, Sculpture, Ornamenta-
 532 tion"). It is therefore amazing that the children, though they
 never see products of this form of art activity, are nevertheless
 able to make human and animal figures out of clay (Ill. 65).
 The same is true of the Akha children who do not see any
 sculpture except the wooden figures standing before the entrances
 to the villages (see the chapter, "Religion and Magic," the
 section on "Deities and Spirits").

2 [see cat 116, P471 - ANALYST]

AKha A04
Miro AE5

/143 cont. /

A sung, such as the examples given above, are customary among
M the Akha as well as among the Meau, but always between the
533 different sexes. During them they often hold hands for hours
[832] and look into each other's eyes. Solo singing, on the other
[854] hand, is done at every possible opportunity, for instance, when
the mother rocks her baby to sleep, when the father carries his
son around on his back.

A Polyphonic singing in our sense is unknown; unison-singing
[535] is practiced only by the Akha and exclusively by the girls dur-
[832] ing their wooing dances. Several girls always sing and dance
simultaneously (Ill. 24) and thereby attract the attention of the
A young men at the dancing places with their erotic songs. Songs
[177] or melodies are in no case borrowed from neighboring tribes.

All these observations show that both tribes, but espe-
cially the Meau, are artistically talented in various directions,
which has already been said in the section on "Art in the Life
of the Children" (the chapter, "Life in the Community"). When
M Dhururatsadorn (3) writes that "the Meau do not know any

3. Page 132.

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533 stories or fairy tales, and have no /144/ special liking for sing-
538 ing or poetry, it can only be the result of some misunderstanding
(see also the chapter, "Myths and Fairy Tales").

Musical Instruments

M That the Meau love music can be seen from their pre-
• 534 dilection for singing. Moreover, they have musical instru-
[533] ments and use gongs, rattles, and wind instruments. Their
love of music is confirmed by Lajonquière (1), as well as by

1. II. p. 311.

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[237] Abadie (2). The latter also speaks of a small long-necked
[114]
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2. Page 168.

1 [See. vol 116, p 124 - ANALYST]

/144 cont. /

534 guitar with a body made of turtle shell which is covered with
 [237] snail's skin /Schneckenhaut/, but I found such instruments
 [114] only among the neighboring Thai peoples, and not among the
 [171] Meau.

All wind instruments are blown with the mouth, not with the nose, and, with the exception of the simple rod flute /Stabflöte/ (Figs. 24 and 25), are vibration instruments. The tone is produced by making a metal or wooden diaphragm vibrate. The mouth organ (Fig. 26) the characteristic instrument, in a somewhat modified form, for almost all the peoples of Thailand, has been developed in its most ingenious and largest form (Ill. 75) among the Meau. It is regarded as a sacred instrument (see the chapter, "Religion and Magic," the section on "Cult and Taboo") whose tone is pleasing to the spirits.

Usually many mouth organs are played simultaneously, and such mouth-organ concerts are altogether pleasing even to European ears and resound over many kilometers in the solitude of the mountains. Whereas among the Lahu, men as well as women play the mouth organ, this art is reserved exclusively for the men among the Meau, and among them the mouth organ, which is often made out of gourd shells among the other mountain tribes of Farther India, is carved carefully and solidly out of wood, usually mahogany, and is often mounted with silver.

[52] The wooden body consists of two symmetrical halves, which are precisely fitted together and wound with bamboo strips, and the joints are smeared with buffalo fat. The holes for the pipes are burned into this wooden body, perpendicular to the joints, with a red-hot piece of metal, and, as the first pipe, the thickest one is inserted, the one /145/ identified as No. 6 in the drawing (Fig. 26). Pipe 5 is inserted next to pipe 6; its tone is a fourth lower. Pipe 3 follows, opposite No. 6, and is a fifth lower; then pipe 4, which is a fourth higher than pipe 3, then pipe 2, which is one octave lower than 6, and, finally, pipe 1, which is a seventh lower than 6.

534 A [see cat. 116, p 574 - ANALYST]

/145 cont./

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For the manufacturing process, the length of the pipes, which, along with the diameter, determines the pitch, is always chosen so that their tone is somewhat lower than the one actually aimed for; finally the instrument is tuned by appropriately shortening the tubes. Each pipe is provided with a /Figs.

24-27 appear here/ blow hole that leads into the body of the mouth organ, and with a keyhole that is stopped with a finger. The tone is produced by stopping the keyhole and blowing into the pipe. In addition the vibration parts for the mouth organ are so constructed that the same tone is produced by blowing air in or by sucking it out. Not until the end of the process is the silver mouthpiece put on. The construction of this instrument makes it possible to breathe while playing. Thus, during the sacral dances one can play uninterruptedly. This is very

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important since the players always dance and play at the same time. The actual use of the instrument is best shown by the drawings and photographs. While the intervals between the individual pipe tones are fixed, the absolute pitch of the basic flute is left to the taste of the manufacturer; it also depends on the size of the instrument. Thus the mouth organs differ considerably from one another in basic pitch, but agree melodically. The use of the pitch pipe is not customary.

[533]

/146/ Another instrument of the Meau, which is especially popular among lovers and is played by both sexes, is the jew's-harp (Fig. 27). It consists of a sheet of brass or bronze with a vibrating tongue in the middle. The jew's-harp is placed against the teeth and made to vibrate with the right thumb; the oral cavity acts as the sounding board (Ill. 77). ²/₁

Furthermore, there are two kinds of flute. The simple rod flute (Ill. 76) consists of a wooden or bamboo body and has six finger holes on the upper side and one on the under side tuned in major. /Figs. 28-29 appear here./ The hole on the under side is sometimes stopped. The simple construction of the flute is shown in the drawings (Fig. 24 and Fig. 25). Both sexes play this flute as well as the one described below.

[44]
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Lajonquière (1), too, mentions flutes and mouth organs. He

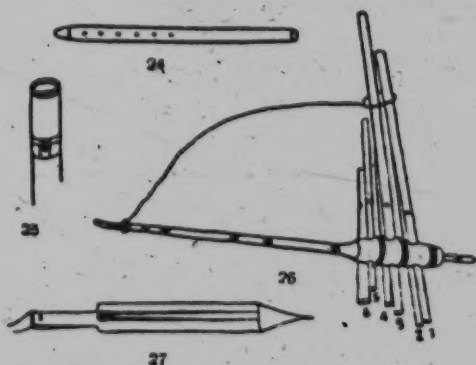
1. II. p. 311.

²/₁ [See cat 116, p. 574 - ANALYST]

/146 cont./

534 maintains, however, that their use is restricted to men. His
 [114] statement is very true concerning the mouth organ, but he errs
 [562] with regard to the flute, since I myself repeatedly saw Meau
 [533] women and girls playing it.

The vibration flutes (Figs. 28 and 29) of various sizes, which are played either as a rod flute or transverse flute, are used more commonly than the simple rod-flute. In addition to the blow hole, each flute has five finger holes burned into the upper side, in addition to one at the side that is stopped during the blowing. Accordingly, different tones are produced. As in the case of the mouth organs, the absolute pitch of the basic tone varies with the size of the instrument.



[533] The six tones of the instrument, however, are accurately tuned in a simple minor scale. The construction of these flutes, like that of the mouth organs,

Figs. 24-27. Musical instruments of the Meau. Fig. 24, simple rod flute, 1/10 nat. size; Fig. 25, end-piece of the rod flute, with blow hole; Fig. 26, mouth organ. The wooden body is made of two symmetrical halves joined together and wound with bamboo strips. The six pipes are of bamboo, the mouthpiece of silver. About 1/11 nat. size. Fig. 27, Jew's-harp of brass or bronze, 1/3 nat. size.

is rather difficult, and there are only a few Meau who have mastered it. For example, in the area of the Meau villages

[463] on the upper course of the Nam Fa, there was only one man who was skilled in this art and his flutes were used over a wide area.

533 Jew's-harps and flutes are popularly played by the guards in the
 [243] rice fields, who while away the time with them. Otherwise their sound is most commonly heard in the evening beside the hearth fire for the edification of the people.

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Sounding stones, sounding sticks, slit drums, xylophones of any kind, rattles, or whirring instruments are found just as little as stringed instruments, which play an important role among the Thai peoples living in the valley. Similarly there are no instruments that could be

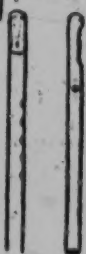
[202]

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used for communication over great distances. On the other hand, hide drums, presumably of Chinese or Laotian origin, as well as small bronze gongs (Fig. 30), which, along with rattles (Fig. 31) are used by the shamans, are occasionally found. Both instruments, like the mouth organs, are



ceremonial paraphernalia which are heard during the death and sacrificial ceremonies. /Figs. 30 and 31 appear here/ as well as at the spirit-questioning, the driving out of evil spirits, and, finally, during the New Year's celebration. Only the bronze gong also finds use as an alarm device.

[202]

28 29

Fig. 28-29.

Vibrating flute

of the Meau. 1/9

nat. size. Fig. 28.

from above, Fig. 29.

side view and blow-hole.

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Each class of the instruments named is always used by itself; combining different instruments into an orchestra is unknown. Every Meau has a mastery of all the instruments, even though not always as a virtuoso, but there are real masters among them, although no professional musicians. Draft cattle and horses often have bells hanging on them.

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There are bamboo bells (Fig. 32), whose central piece of bamboo acts as the resonance chamber. To the left and right of it, in two fork-shaped pieces of bamboo, hang clappers of the same material, which strike the resonance

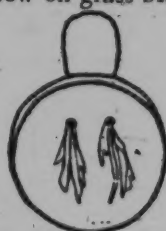
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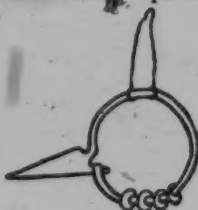
piece when the animal moves. These bamboo bells presumably are of Laotian origin. Moreover, there are wooden bells (Fig. 33).

In this case several wooden clappers in the body of the bell swing on a wooden stick stuck through it. In addition heavy thick-walled brass bells, presumably of Chinese origin, are used (Fig. 34); there are also little silver bells which are attached to the scratching pins (see the chapter, "Clothing and Ornaments," Figs. 226 and 227).

The Akha, like the Meau, are very good at whistling with the /148/ lips, between the teeth, or with two fingers. Sometimes they also blow on grass blades or leaf strips which they



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Fig. 30. Bronze gong of the Meau, decorated with red and black cloth strips. 1/6 nat. size. The gong stick is made of wood wrapped with cloth.

Fig. 31. Magic rattle of the Meau. 1/6 nat. size. From two to 20 little iron plates differing in size are strung on an iron ring, and when the rattle is shaken by the handle, they make considerable noise.

hold between the thumbs. This technique is used especially in order to attract game (see the chapter, "Meaus of Subsistence," section on "Hunting"). /Figs. 32-35 appear here./ The bursting of large flowers and leaves, which is reminiscent of the similar amusement of European children, who use paper bags for it, is to be regarded more as play.

AKha A04
Miao AE5

/148 cont./

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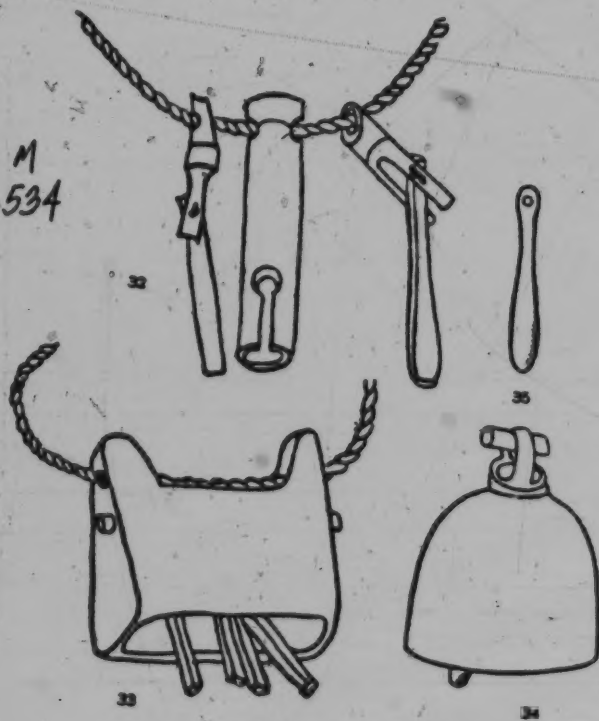
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The musical instruments of the Akha are in part similar to those of the Meau. The Akha, too, use small flat gongs, which are made either of bronze or brass and are always of Chinese origin. They are beaten for the New Year's festival, and furthermore they are regarded as a kind of cult instrument and as such serve to drive away the evil spirits. Otherwise, however, there are no sacral instruments; even the mouth organ (ill. 25¹ and Fig. 36).



Figs. 32-35. Cowbells of the Meau. Fig. 32, bamboo bell, 1/5 nat. size; Fig. 33, wooden bell, 1/5 nat. size; Fig. 34, brass bell, 1/3 nat. size; Fig. 35, brass clapper for it.

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which is the most important musical instrument of the Akha and in shape and tuning is identical with the instruments of the Lisu, Lahu, and other /149/ mountain peoples of Farther India, is not ¹ [see cat 116, p133- ANALYST]

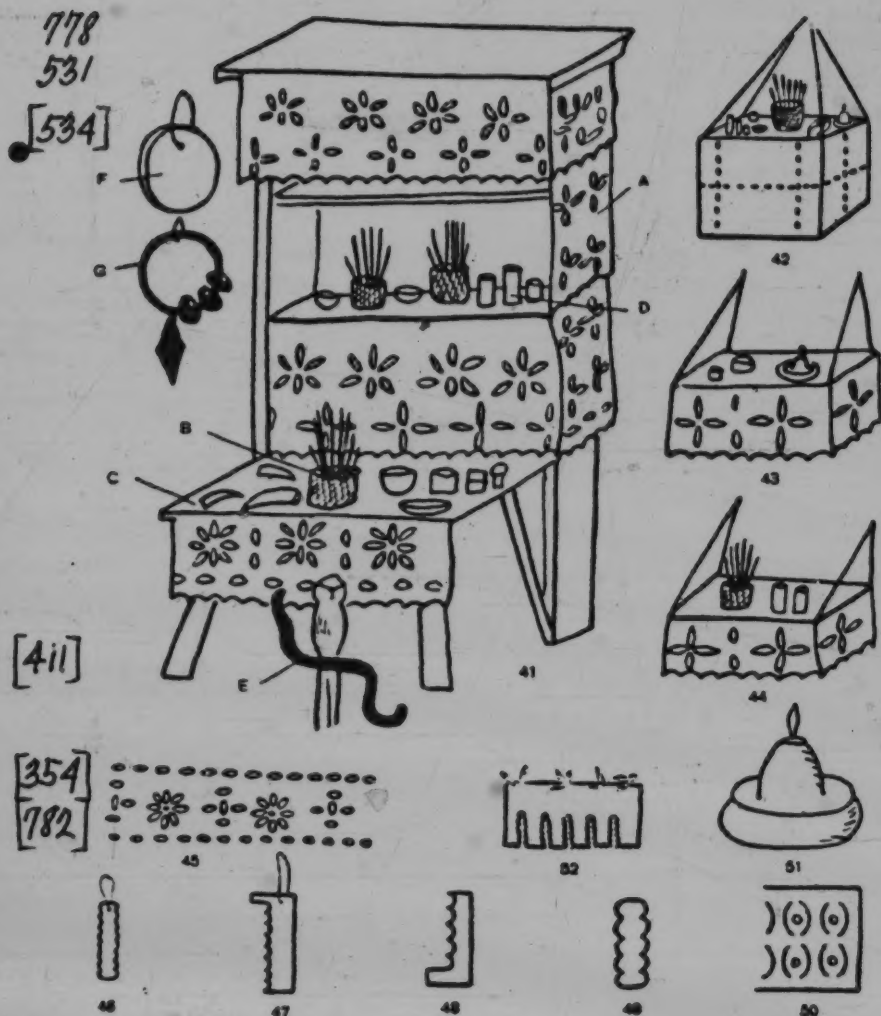
/178 cont./

756 wooden swords (Figs. 53 and 54).¹ Usually the desired effect takes
 755 place immediately, the Meau believe. If the wooden swords
 789 should not prove to be effective enough, one makes use of swords
 [778] of iron or bronze (Fig. 55).² Thereupon the evil spirits are said to
 leave the human being immediately.

756 The conjuration of the teacher-spirit and the assistant
 787 spirits takes place as follows: the shaman invokes his teacher-
 spirit and beseeches him to appear with his three pairs of
 assistant spirits, whereupon he is convinced that they all
 enter into him. Next he places four incense candles, one each
 [782] for the teacher-spirit and the three pairs of assistants, on the
 altar of the house and lights them. Four small bowls of tea
 as a sacrifice are put beside the candles. Then the shaman sits
 down in front of the altar, either on the ground or on a bench
 • [534] placed there. Now he strikes the magic rattle, which he holds
 in his left hand, rhythmically against his knees and moves
 his upper body forward and /179/ backward, while those
 men at whose request the conjuration is being performed
 slowly and steadily beat on small bronze gongs. After these
 preparations have been made, the shaman begins his con-
 juration and asks the spirit to appear and to enter his body.
 As soon as this has taken place, he falls into a trance, loses
 consciousness, and starts to tremble all over his body. Some-
 times he jumps upon the bench in magical agitation and begins
 to act like a madman. Immediately his assistants and persons
 chosen for this purpose from among the onlookers start holding
 him, for his behavior indicates that he is fighting evil spirits
 that are trying to take possession of him.

It may happen that in this struggle he throws himself to the
 ground and thrashes about in such a way that he cannot be
 restrained anymore, and he then rolls through the door into the
 stables. Soiled from head to foot with the dung of the domestic
 animals, he convulsively utters disconnected words, for the spirits
 are speaking through him. Every word is given the fullest

¹[see cat 116, p 287 - ANALYST]



Figs. 41-52. Altars of the Meau.

Fig. 41. Large altar for the worship of the ancestors and the teacher-spirit of the shaman, 1/24 nat. size: A = punched-out paper curtain as decoration for the wooden frame; B = small basket with incense candles; C = oracle horns; D = small tea

(continued)

//Caption for Figs. 41-52 cont.//

778 bowls and vessels for maize kernels, oil, or water; E = old
[411] battle sword of the Meau, stuck into the ground in order to forbid
[534] access to the evil spirits; F = gong; G = magic rattle of iron.

Fig. 42. Altar in the house of the chief, with incense candles, lamp, oracle horns, and the like, 1/17 nat. size. Fig. 43.

Altar for the assistant spirits of the shaman. The altar consists of a board with cultic apparatus and provided with a paper curtain, 1/17 nat. size. Fig. 44. Altar for the teacher-spirit of the

medicine men, 1/17 nat. size. Fig. 45. Punch pattern for the altar paper. Figs. 46-50. Spirit-money of various denominations,

[531] about 1/10 nat. size. Fig. 51. Altar lamp, 1/6 nat. size.

[354] Fig. 52. Blood-soaked chicken feathers on the paper curtain
[782] of an altar as a sacrifice for the souls of the ancestors.

/210 cont. /

778 which the spirit-money is made. Paper is also produced solely
 782 for cultic purposes. It assumes its value as a sacrificial offering,
 [413] however, only after it has been punched with the special punches
 in appropriate fashion. For this purpose the paper is folded, and
 the punch is driven through all the sheets at the same time.

[824] To make the incense candles one uses the bark of two
 special trees, which is dried and pounded, and then the bark
 powder thus obtained is pressed into stick form. These incense
 candles glimmer with considerable smoke and thereby disseminate
 a pleasant odor like incense.

778 One likewise usually makes the spirit-swords himself.
 411 In the Meau village of Kun Fa on the border of Thailand and
 787 Indochina, however, I found /211/ a spirit-sword made of bronze
 (Fig. 55) in the possession of a shaman. The owner told me
 that in a dream the great Father-Mother spirit had told him to
 lay out a rice field at a certain place in the jungle. When he
 set to work to carry out the order, he found the sword under the
 earth. The shaman was convinced that the sword had been sent
 directly to him from the Father-Mother spirit so that he could fight
 the evil spirits more effectively and that the great bisexual Father-
 Mother spirit had killed evil dragons with this bronze sword before
 he threw it to him down on earth. /Figs. 53-55 appear here. /

778 Another ceremonial implement is the magic rattle (chap-
 534 ter on "Art." Fig. 31) of the shamans, which the Meau smiths
 [177] manufacture themselves. One also sporadically finds rattles of
 Chinese origin.

Aside from these cult and ceremonial implements, still
 to be named briefly are the sacral musical instruments, which
 also have been mentioned in a previous section of this work
 (chapter on "Art," section on "Music and Musical Instruments").
 They are the bronze gong (chapter on "Art," Fig. 30), which
 can be of various sizes, skin drums in the shape of hourglasses,
 [177] which are covered at one end and are always of foreign and mostly
 Laotian origin, and the mouth organs (chapter on "Art." Fig.
 26). The latter, to be sure, are not used solely in connection
 with cult activities, but must be included here since, as was
 pointed out, their sound is regarded as pleasing to the spirits.

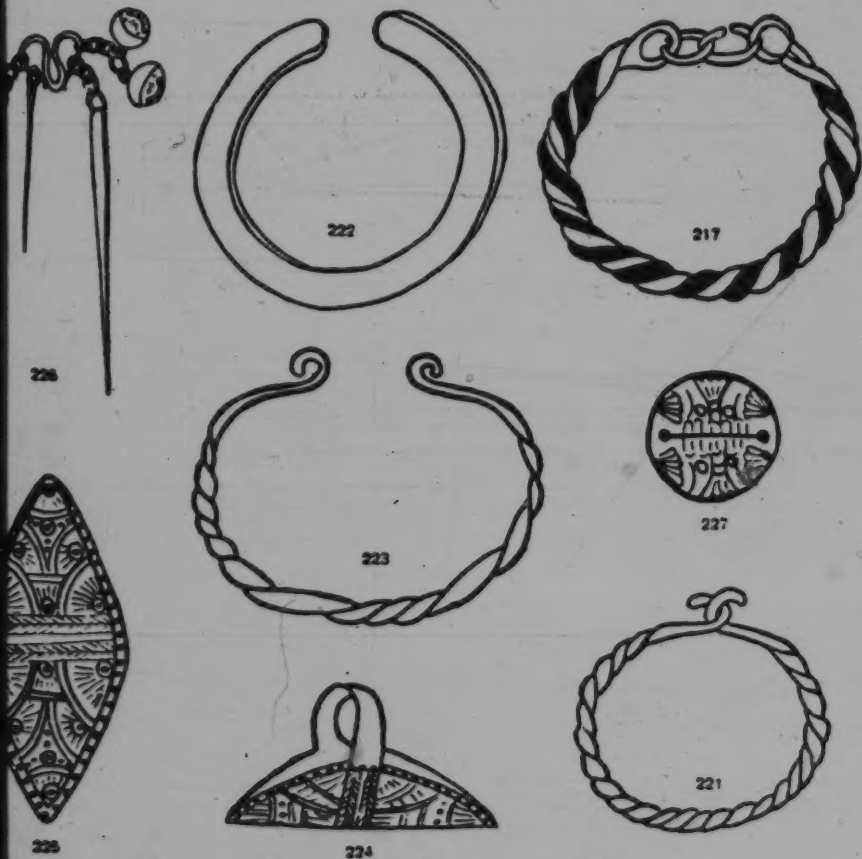
39: Bernatzik--443 E-5 (1936-1937) 1947 AOI Thailand

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Figs. 217, 221-227. Ornaments of the Meau.

Fig. 217. Neck hoop, silver twisted with copper, about 1/3 nat. size. Figs. 221-223. Ankle rings: Fig. 221, made of twisted copper,

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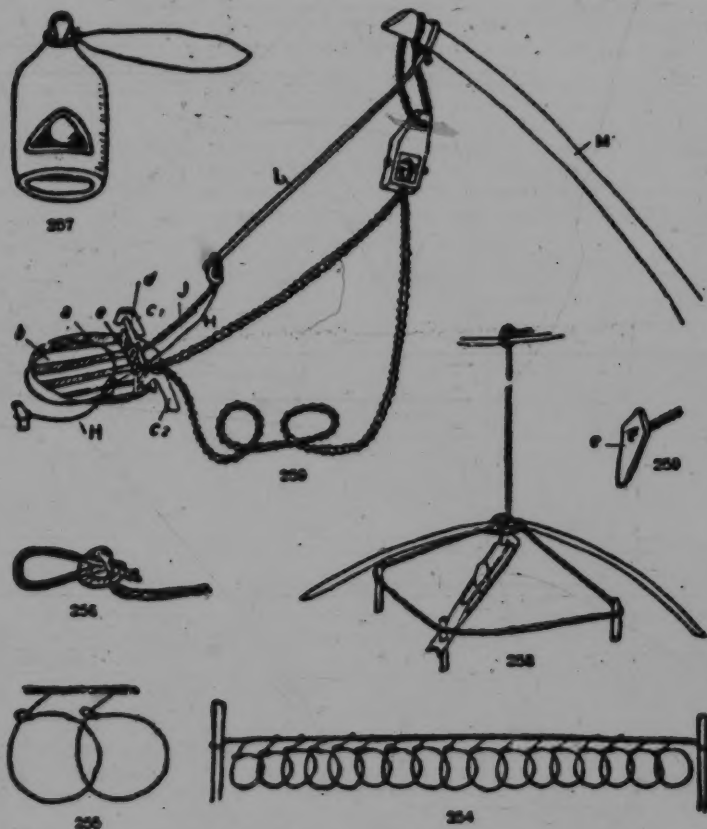
1/3 nat. size; Fig. 222, copper, 1/2 nat. size; Fig. 223, made of twisted iron, 1/2 nat. size. Fig. 224. Silver finger-ring with a lavishly incised design, nat. size. Fig. 225. The same viewed from above, 4/3 nat. size. Fig. 226. Silver scratching-pin, 1/2 nat. size. Fig. 227. Small silver bell with incised design, 4/3 nat. size.

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Figs. 254-259. Snaring Equipment of the Miao.

Figs. 254-256. Snaring nooses in a row arrangement:
Fig. 254, complete picture, 1/20 nat. size; Fig.
255, arrangement of the nooses; Fig. 256, noose



• [534]

knot. Fig. 257. Decoy whistle for bird-hunting,
1/2 nat. size. Fig. 258. Bird trap, 1/5-nat. size.
Fig. 259. Deer trap, 1/15 nat. size.

39: Bernalzik - 574 E-5 (1936-1937) 1947 AOI Thailand

Between pp. 426 and 427/

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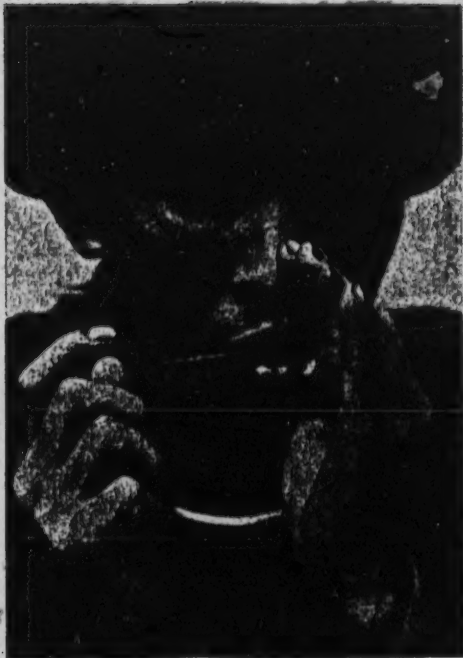
III. 75. Mouth organ of the Meau, made with a silver-mounted wooden body and six bamboo pipes.



39: Bernatzik--575 E-5 (1936-1937) 1947 AOI Thailand
/Between pp. 426 and 427/

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Ill. 77. Jew's-harp of the Meau, made
out of a brass or bronze plate with a
vibrating tongue.



Ill. 76. Rod flute of the Meau, made
of bamboo. With a blowhole
and six finger-holes.

Miao AES.

/480 cont. /

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[114]

cultural elements drawn upon for proof are too few in number and moreover in large part not characteristic for the Meau, and are often to be regarded as environmentally conditioned.

It is an interesting question whether the Meau may be classed in the circle of those peoples whose very ancient cultures are brought into relief from their surroundings by, among other things, megaliths, certain forms of animal sacrifice, and head-hunting. It is well-known that this culture is still alive today among the Naga and wild Wa and their neighbors. Relics in many places in Farther India, Hindustan, Indonesia, and beyond into the South Seas and traces in northwestern Europe, North Africa, and the Near East show that its spread must have been far greater in former times. -- I myself was able to identify the so-called "Moi peoples" of Indochina as belonging to this group, as I shall report in detail in another place. Judging by the available facts, there can be no doubt that the Meau do not belong to this cultural complex, even if the /481/ classification of the Meau language with the Mon-Khmer languages (see the chapter, "Language"), which is absolutely erroneous in my opinion, should be proved correct.

[325]

For the question of the origin of the culture of the Meau, a bronze drum allegedly made by the Meau and cast by dead mold, which is in the possession of the ethnographic museum in Vienna and has not yet been described up to now, * is of special

* During the printing of the present work, a few statements about this drum by F. M. Schnitger appeared in the Archiv für Anthropologie, 1943, Vol. XXVIII, p. 141.

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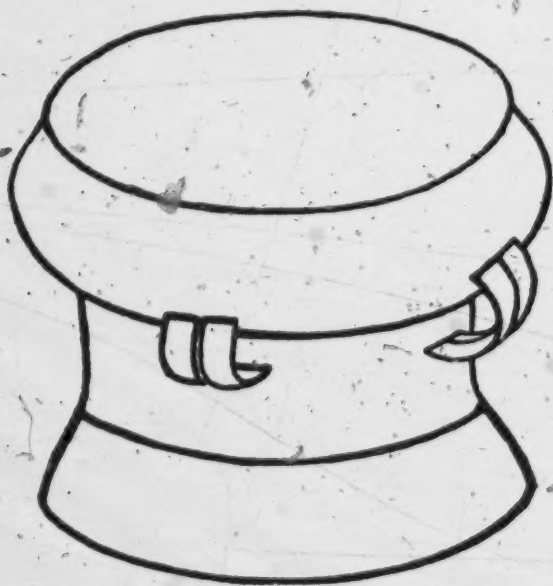
significance. The shape of the drum is shown in Figures 423 and 424. The diameter of the striking surface is 70.5 centimeters. The drum is hollow, open at the bottom, and four bronze handles are attached to the side walls. It belongs to the group of bronze drums that Heger discussed in his work, Alte

[532]

Metalltrommeln aus Südostasien /Old Metal Drums from Southeast Asia/. /Fig. 423 appears here. / /482/ The drum

/482 cont. /

174 surface (Fig. 424) shows in the center a sun with twelve rays,
532 around which several circles with various decorations, such as wedge patterns, rings, meanders, and rows of dots, seal it off. Then follows a band, about five centimeters wide, with representations /Fig. 424 appears here/ /483/ of human beings, houses, and various scenes. Two houses have a boat-shaped roof, the ends of which are ornamented with birds' heads. Similar houses are still found even today in various parts of Indonesia, New Guinea, etc. Above each roof stands a peacock. In one



• [534]

Fig. 423. Sketch of the bronze drum, viewed obliquely from above, about 1/10 nat. size.

of the houses one can see mouth-organ players, in the other probably women preparing a meal. Beside each house there are two drums, each resting on a frame, /Fig. 425 appears here/ which are beaten with long drumsticks. These drums have the same shape as the very bronze drum being described here. Between the houses armed men with large feather crowns

/491 cont. /

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In recapitulation, it can be said: The culture of the Meau and of the /492/ Akha is not unitary: rather, within it there are elements that point to Tibetan as well as Mongolian influences. Especially many Chinese influences appear. The history of the Meau and the anthropology of both peoples, and presumably the languages as well, confirm these facts. The cultures of both peoples not only do not seem to belong to the group that is characterized by megaliths and head-hunting, but, on the contrary, are rather to be classified with the migratory wave that shattered the unity of this megalithic culture in the living spaces of Farther India. Without further ado, it is conceivable that the Meau and Akha, upon contact with these peoples, adopted individual elements, but any scientific proof of this is lacking. -- The Meau drum in the Vienna ethnographic museum was probably not made by the Meau. A Thai people

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• [534]

may come into the matter eventually as the producer. This does not by any means contest the fact that this and similar drums were formerly used in the cult of the Meau.

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Chapter 33

Cultural Change and Colonial-Ethnological Problems among the Mountain Peoples in Thailand

a) General Remarks

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It is apparent from the comprehensively described cultural picture of the most important mountain peoples of Farther India that they, as semi-nomads, are in continual movement and because of that constantly pose new problems for the sedentary peoples of the plains, under whose political control they theoretically stand. This prompts me to discuss more thoroughly the colonial-political problems arising out of this. In doing this, it will be necessary to pick out from among the manifold elements already described those factors that are more closely connected with them.

/VII cont./

534 Ills. 75-77. Musical instruments.

[562]
[535] Ill. 75. The mouth organ of the Meau, which differs in size and construction from the instruments of the other mountain peoples of Farther India (cf. Ill. 25). The instrument is carefully carved out of wood and mounted with silver rings. The inserted flutes are made of bamboo. As among the Akha, the instrument is played exclusively by men and usually simultaneously with dancing. The mouth organ is of greatest significance for the Meau as a sacral musical instrument.

Ill. 76. Simple rod-flute of the Meau, made of bamboo, with one blow hole and six finger holes on the upper side and one finger hole on the under side. The latter is kept shut during the playing.

Ill. 77. Jew's-harp. The instrument consists of a brass or bronze plate, the center of which is cut out to form a tongue. The jew's-harp is placed against the teeth and made to vibrate with the thumb of the right hand; the oral cavity forms the sounding board. A change in the size of the oral cavity produces a change of pitch.

Ills. 78-80 and 91-96. Means of subsistence.

411 Ill. 78. Flintlock gun, the chief weapon in war and for hunting, which the Meau make themselves, as well as the black gunpowder. The gun does not have a butt like the European gun, but merely a pistol stock. Lead or iron bullets are used. Although accuracy and penetrating power are slight, measured by European weapons, the Meau kill even big game with their guns.

[223]
[224] Ill. 79. Crossbow. Next to the flintlock guns, the crossbow is the most important weapon of the Meau. Nevertheless, it is of less importance than among the Akha, who have almost no guns, and is usually used only for hunting birds and small game. With poisoned arrows, however, even large game and pachyderms are killed.

223 Ill. 80. As passionate hunters, the Meau are masters at setting traps. The illustration shows a hunter who is setting a snare to catch wild birds. As soon as the bird touches the trigger stick, the noose jerks upward and the booty is caught in it.